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## STAINED GLASS PANELS

IN view of the interest at present shown in this country in stained glass of the best periods, the acquisition by the Museum of a number of excellent and early panels, portions of larger windows, will undoubtedly be welcome. The glass is now exhibited in the room of recent accessions, fifteen panels in all, seven of which are of English origin, three German, four Netherlandish, and one Italian; nine of the fifteen date from the first half of the fifteenth century or earlier. The method of making windows of colored glass held together by strips of lead seems to have been brought into the north of Europe from Byzantium about the eleventh century, although very few examples of this period survive. The art reached its zenith in the first two hundred years of its existence and culminated in the windows of Chartres Cathedral, most of which were made in the earlier part of the thirteenth century.

As the Museum until the present time has owned no example of this period, the two panels of thirteenth century glass included in the purchase are both intrinsically and archaeologically the most important pieces in the collection. They are English and represent the best work of the time. The one, which is elliptical in form and measures 25 by 20 inches, contains the seated figures of Noah, Job, and Daniel, each holding a scroll bearing his name and each crowned by an angel who poises in the air above him. The other

panel, 23 by 16 inches, shows the symbols of the four evangelists, the ox, the lion, the eagle, and the seraph standing on scrolls inscribed with the names of the four saints and the words "Sibis bini font unit."

The background of both panels is of the intense blue found only in stained glass in its highest perfection. The other colors are strong and pure with white very sparingly used, while the pieces of glass are small,

so that the color appears all the more intense. Lines of brownish black paint are used to define the faces and the drapery, the drawing being remarkably energetic and expressive, as is the case in all glass of this period. The two panels are similar in style to the early windows still preserved in the choir and "Becket's Crown", at Canterbury Cathedral, which are the best English versions of the unsurpassed type of glass which fills the windows of Chartres.

Another panel, representing the later methods of the stained-glass work-

ers, is the round window measuring 26 inches across, which shows a seated bishop, rendered in the pale colors of the second half of the fourteenth century. The scale is larger, white glass is the chief medium, a yellow stain produced by silver is much used, the amount of painting has increased, and there is a fondness for accessories and architectural detail lacking in the earlier glass. The drawing is relaxed and there is a tendency towards realism rather than decorative effect. The panel is of German origin. Of about the same period are



THE SYMBOLS OF THE FOUR EVANGELISTS  
STAINED GLASS, ENGLISH, XIII CENTURY

three heraldic shields of English glass, while two others rather more elaborate date from a generation later, probably some time in the first half of the fifteenth century.

one of the best of the German engravers, painters, and designers who worked on the middle Rhine and in South Germany during the last third of the fifteenth century.



DANIEL, JOB AND NOAH  
STAINED GLASS, ENGLISH, XIII CENTURY

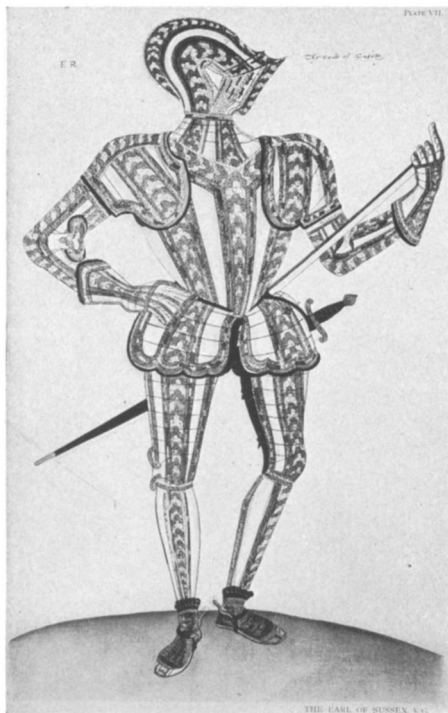


SEATED BISHOP  
STAINED GLASS, GERMAN, XIV CENTURY

Among the continental pieces, one of the most interesting is a small roundel painted in grisaille and yellow stain on white glass in the manner of the Hausbuch meister,

Another roundel in a similar technique shows the style of Cologne about 1500, while a third piece dating from 1530-1540 is in the manner of Jan Swart von Gronin-

gen, a Dutch painter, engraver in wood, and designer of glass, who worked mostly in Utrecht. Still another small roundel of about 1520 showing a scene of rout and pillage may be attributed to Dirk or Dirick Vellert of Antwerp, an artist who left behind him many drawings for painted glass, and who probably designed a portion if not all of the splendid windows in King's College Chapel at Cambridge. D. F.



SUSSEX HARNESS  
FROM A DRAWING IN THE SOUTH  
KENSINGTON MUSEUM

#### THE GAUNTLETS OF THE EARL OF SUSSEX (1583)

**M**R. CLARENCE H. MACKAY recently presented to the Museum a pair of gauntlets, beautifully designed, which have been identified as having belonged to an historical personage. The gauntlets, it appears, were made in the English Royal atelier (Greenwich), probably about 1570,

for Thomas Ratcliffe, Earl of Sussex, prominent in the court of Elizabeth. He was at various times Lieutenant General of the North, Lord Deputy of Ireland, and Ambassador to Spain and to the Emperor.

The gauntlets are in excellent preservation, parcel-gilt, richly etched in bands, longitudinal and transverse, and show an intricate pattern in ornament which makes it possible to compare them in detail with the gauntlets shown in a drawing in the ancient armorers' sketch-book now in South Kensington Museum. The drawing of the Sussex Harness is here reproduced from the lithograph given in Lord Dillon's admirable work, *An Almain Armorer's Album* (1905). Lord Dillon states in his text, "The gauntlets of this suit were sold in 1895 at the Spitzer Sale . . .," although at the time their identity was not known. On their artistic merit they brought a high price (for that time) at the sale, having been "pushed" by Mr. W. H. R., the well-known collector. They were adjudged, however, to a dealer in Paris from whom they were purchased by Mr. Mackay.

Closer study of the gauntlet and the early drawing brings out some discrepant details which at first make one hesitate to accept the identification given by Lord Dillon. Thus the number of the lames of metal covering the back of the hand are but three in the drawing and six in the actual object; also there are slight differences in the details of the knuckle plate and in the proportions and treatment of the etched bands. On the other hand, the elaborate pattern of ornament is unique and the workmanship is clearly of the "English type." Concluding, therefore, that the gauntlets came from the Greenwich workshop, it is hardly probable that they belonged to another harness of the same intricate design and workmanship which is not accounted for in the governmental album, and the slight discrepancies are therefore best explained on the supposition that the drawing was made before the Sussex harness was prepared, and that the armorer "improved" in certain details, upon the "fashion plate" which he prepared or which was